

Salvador Martínez

# **DANZA DE LOS CUATRO HUESOS**

RONDÓ

Orquesta de Cuerdas

**En Murcia, las Cuadrillas representan la más genuina y auténtica manifestación de su folklore.**

**Los Pasacalles de Navidad, dentro de los géneros no de baile son las músicas más interesantes y originales que podemos escuchar de estos grupos populares**

**En la comarca de Caravaca, Moratalla y la Sierra de Espuña se pueden encontrar unos estilos muy peculiares, que en ritmo binario reciben nombres como: Zarangotines, Huesos lentos y rápidos o Marchas.**

**Esta obra es un homenaje a estas cuadrillas de músicos que de generación en generación mantienen viva la llama de estas músicas que habrían desaparecido con seguridad hace mucho tiempo.**

**En forma de Rondó, cada estribillo es una recreación de cada uno de los estilos de huesos practicados en estas zonas**

**Salvador Martínez**

A Diego García de Gea, buen amigo, con profundo aprecio

# DANZA DE LOS CUATRO HUESOS

Orquesta de Cuerdas

Salvador Martínez  
(1962)

Presto ♩ = 180

Violin 1

Violin 2

Viola

Cello

Contra Bajo

The first system of the musical score for 'Danza de los Cuatro Huesos' features five staves: Violin 1, Violin 2, Viola, Cello, and Contra Bajo. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Presto' with a quarter note equal to 180 beats per minute. Each staff begins with a dynamic marking of 'f' (forte) and a 'Div.' (divisi) instruction. The Violin 1 and Violin 2 parts play a melodic line with eighth notes and quarter notes, while the Viola, Cello, and Contra Bajo parts provide a harmonic foundation with sustained notes and occasional eighth notes. The system concludes with a repeat sign.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

The second system of the musical score continues the piece. It features five staves: Vln. 1, Vln. 2, Vla., Vc., and D.B. The key signature remains one sharp (F#) and the time signature is 3/4. The Violin 1 and Violin 2 parts continue their melodic lines, with Vln. 1 featuring a measure with a '5' (quinta) fingering. The Viola, Cello, and Double Bass parts continue their harmonic support. The system concludes with a repeat sign.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

The third system of the musical score continues the piece. It features five staves: Vln. 1, Vln. 2, Vla., Vc., and D.B. The key signature remains one sharp (F#) and the time signature is 3/4. The Violin 1 and Violin 2 parts continue their melodic lines, with Vln. 1 featuring a measure with a '9' (nona) fingering. The Viola, Cello, and Double Bass parts continue their harmonic support. The system concludes with a repeat sign.

14

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

19

*1er. Hueso*  
**Molto Vivace** ♩ = 210

Vln. 1

Vln. 2

Vla. Div.

Vc.

D.B. pizz.

24

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

28

Vln. 1 Div.

Vln. 2 Div.

Vla. Div. *mf*

Vc. *f* arco

D.B. *mf* pizz.

32

Vln. 1 Unis.

Vln. 2 Unis.

Vla. 1. 2.

Vc. 1. 2.

D.B. arco pizz. 1. 2.

37

Vln. 1

Vln. 2

Vla. Div.

Vc.

D.B. pizz.

42

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

**Presto** ♩ = 180

45

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

*Div.*

*arco*

50

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

55

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

59

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

63

2º. Hueso  
Molto Vivace ♩ = 210

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

*f*

*f*

*f*  
pizz.

*f*

68

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

73

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

78

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Div.

*mf*

Div.

*mf*

*f*

*f*



83

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

89

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

95

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

*f*

*f*

99

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

104

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

109

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

*f*

*f*

*f*

*f*  
arco

113

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

118

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

123

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

**Presto** ♩ = 180

127

Div.

*f*

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

*arco*

131

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

135

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

140

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

3°. Hueso  
Molto Vivace ♩ = 210

145

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

*f*

*f*

pizz.

pizz.

149

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

153

spicc.  
*mf*

spicc.  
*mf*

*f*

arco  
*f*

pizz.

157

161

*f*

*f*

*f*

pizz.

pizz.

165

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Measures 165-168. Vln. 1 and 2 play eighth-note patterns. Vla. plays eighth-note patterns. Vc. and D.B. play quarter notes.

169

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

arco

Div.

Div.

Measures 169-174. Vln. 1 plays eighth-note patterns. Vln. 2 is silent. Vla. plays quarter notes. Vc. plays arco and Div. Vc. plays Div. D.B. plays quarter notes.

175

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Unis.

pizz.

pizz.

Measures 175-179. Vln. 1 and 2 play eighth-note patterns. Vla. plays quarter notes. Vc. plays pizz. D.B. plays pizz.

180

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

**Presto** ♩ = 180

185

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*Div.*

*f*

*arco*

190

Vln. 1

Vln. 2

Vla.

Vc.

D.B.



195

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

199

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

4º Hueso  
Presto ♩ = 180

203

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f cantabile*

*f*

209

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

215

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

220

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

227

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

233

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mp*

*mp*

*mp*

238

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

243

Vln. 1 *mp*

Vln. 2

Vla. arco

Vc. pizz. arco *mp*

D.B. pizz. *mp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

arco

251

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

259

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

**Molto Vivace**  $\text{♩} = 210$

267

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p* *mp*

276

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

283

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

D.B. *p*

[illegible]

293

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mf*

*f*

*mf*

*f*

303

Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts for measures 303-306. The score is in D major (two sharps) and 2/4 time. Measures 303 and 305 are in 2/4 time, while measures 304 and 306 are in 3/4 time. The instrumentation includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The Viola and Violoncello parts have a more active, rhythmic feel compared to the Violins and Double Bass.

307

Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts for measures 307-311. The score is in D major (two sharps) and 2/4 time. Measures 307, 309, and 311 are in 2/4 time, while measures 308 and 310 are in 3/4 time. The instrumentation includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music continues with similar rhythmic patterns, featuring beamed eighth and sixteenth notes. The Viola and Violoncello parts maintain their active, rhythmic role.

312

Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts for measures 312-316. The score is in D major (two sharps) and 2/4 time. Measures 312, 314, and 316 are in 2/4 time, while measures 313 and 315 are in 3/4 time. The instrumentation includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The music concludes with a final measure (316) that features a double bar line and repeat dots. The Viola and Violoncello parts continue to provide a rhythmic foundation.

317

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

324

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

330

Vln. 1

Vln. 2

Vla.

Vc.

D.B.



344

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

352 Div. *sf* *cresc.* *ff* *mp* *f* *pizz.*

Vln. 1

Div. *sf* *cresc.* *ff* *mp* *f* *pizz.*

Vln. 2

*sf* *cresc.* *ff* *mp* *f* *pizz.*

Vla.

*sf* *cresc.* *ff* *mp* *f* *pizz.*

Vc.

*sf* *ff* *mp* *f* *pizz.*

D.B.

*sf* *ff* *mp* *f* *pizz.*